CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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C'SCOPE FEATURES 20th-FOX MEETING

Martin, Montreal, Odeon Winner

Winner of the 13-week David Griesdorf Big League Pennant Race of Odeon Theatres (Canada) Ltd. was Jacques Martin of the Mercier, Montreal, whose effort, totalling 1,192 runs, brought him $150 in cash, one extra week of vacation, his share of team

(Continued on Page 7)

Japan Now No. 3 In World Prod'n

Japan is the third greatest motion picture producing country, following the USA and India, and in 1952 258 features were produced there, as well as 300 short subjects and 212 newsreels. This information is presented through an excellently-illustrated 44-page

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CANADIAN INDUSTRY, PRESS SEE IMPRESSIVE DEMONSTRATION

The audience drawn from industry and press which witnessed the first Canadian showing of Twentieth Century-Fox' CinemaScope, held in Famous Players' Imperial as the highlight of a three-day national sales convention in Toronto, was powerfully impressed. Various sequences shown in color, preceded by the explanations of Alex Harrison of the New York office, were watched with deep interest and stirred much discussion in the lobby and on the street. One of the experimental reels was of the Coronation procession, this being shown in this hemisphere for the first time in deference to Canada as a ranking member of the British Commonwealth of Nations, and it thrilled the hard-

(Continued on Page 3)

TORONTO MEETING OF FAMOUS PLAYERS

Dates and place of the Eastern meeting of Famous Players Canadian Corporation have been changed. The gathering of executives, officials, partners and managers will now take place on October 3-6 at the King Edward Hotel. Previous arrangements were for other times and a different location.

The Western meeting is set for the Royal Alexander Hotel, Winnipeg, on September 13-17.

Those attending the meetings will see demonstrations of Twentieth Century-Fox' wide-screen process, CinemaScope, on the first day.

Murphy Succeeds Tom Dowbiggin

Vancouver branch manager for Paramount Film Service since May, 1945, Bob Murphy has been promoted to the management of the Montreal branch by Gordon Lightstone, general manager, who transferred Bob Lightstone from the Winnipeg sales staff to

(Continued on Page 4)

Fire Guts Theatre

A recent fire destroyed the lately-built 300-seat Gem Theatre, the only one in Wakaw, Saskatchewan. Owners were S. Hryniuk and F. Shynkaruk. No one was in the theatre.

22 Drive-ins, 3 Audit'ms Bring 1953 Total To 83

Activity in the theatre building field in Canada reached an unprecedented high recently when 22 drive-ins and three standard-type houses opened, to bring the total of new theatres bowing in since the beginning of the year to 83. Of these 56 were drive-ins, which far exceeded 1950's 30, the former record, and brings the number now in operation across the country to 158.

Construction was also reported under way on 11 drive-ins and 16 roofed-in houses, while plans were announced for an additional ten drive-ins and 18 auditorium theatres, some to start work soon.

(Continued on Page 7)

Raymond Burr Added To Cast

Raymond Burr has been chosen to play the role of Bagradin, minister to the ruler of Venice, in Paramount's Mr. Casanova.

Rev. T. F. Little Heads Legion Of Decency

Permanent executive secretary of the Legion of Decency as successor to the late Very Reverend Monsignor Patrick J. Masterson is now Reverend Thomas F. Little, a priest of the diocese of Brooklyn, it was announced by the Most Reverend Michael J Ready, Bishop of Columbus and Chairman of the Catholic Bishops' Committee on Motion Pictures.

Secretary of the Toronto Council is the Reverend M. J. McGrath.

3-D GLASSES EXEMPTED FROM TAX

Charges made by theatres to defray the cost of 3-D glasses will not be subject to the Ontario Hospitals Tax, as the theatre admission tax is known in that Province, it was stated by Bruce Bunt, director of the Hospitals Tax Branch. Previously the tax applied to the total admission charge to the theatre, with no allowance for the upped price caused by the spectacles.

In a circulatory letter Bunt explained that where the theatre charged an extra 15 cents for the spectacles, 12 cents of it, the cost of the glasses, would not be taxable. A new scale was given, working this way:

Net theatre admission, 60 cents; tax on the 60 cents, seven cents; cost of 3-D viewers, 12 cents; total overall admission price, 79 cents.

GEORGE PETERS PASSES IN CALGARY

The recent passing of George W. Peters in Calgary after a long illness brought sadness to many in the industry. With Odeon since its inception, the late Mr. Peters became executive assistant to the president and managing director, then the late Hon. J. Earl Lawson, in 1946 and vice-president the next year. He resigned several years ago and at the time of his death was an executive with Pacific Petroleums Ltd. He was 35 years old.

Surviving is his wife, the former Betty Carruthers.

SECOND U-I PIC FOR ALBERTA

Shooting is due to begin on Universal-International's James Stewart-Ruth Roman color starrer, Far Country, much of which will be made on location in Jasper Park, Alberta. The story is about driving cattle to Dawson City in 1896.

Lewis Leary, Hollywood veteran, is the production manager and said recently in Edmonton that Canadians will be among the 85 to 100 actors and technical personnel needed.

U-I will also begin work soon on its color RCMP story, Saskatchewan, starring Alan Ladd, at Banff.

CHERNOFF, 20TH-FOX, HEADS MONT'L FILM BOARD OF TRADE

Successor to Hillis Cass of MGM as president of the Montreal Film Board of Trade is Gerry Chernoff, branch manager of Twentieth Century-Fox. Vice-president is J. R. Johnson, J. Arthur Rank Film Distributors, who succeeded Grattan Kiely, formerly of Warners, and the new secretary, Harry Cohen of RKO, took the place vacated by Tom Dowbiggin of Paramount. Cass is now MGM's general sales manager.

WHAT drives a beautiful young mother onto the street corners and into the underworld?

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JAPAN NOW No. 3

(Continued from Page 1)

booklet issued by The Motion Picture Association of Japan, Kogyo Bldg., No. 6, 3-chome, Tsukiji, Chuo-ku, Tokyo.

The Japanese film industry "is doing its utmost to produce superbly excellent pictures, both artistically and commercially, with the world market as its goal," the booklet says, and the government "is attempting to establish the foundation of the motion picture industry at home and to promote the expansion of export of the motion picture productions abroad."

Beginning in 1946 with 69, 1,129 features were produced up to 1953, with 625 being exported in the latter year, 180 of them to the USA. The rise of the Japanese film began when the government surrendered control of the industry after the war was lost. Since then two great production companies joined the three already in existence. Four features have been produced in partnership with foreign companies desiring to take advantage of the low cost.

Along with the Motion Picture Association, the Japanese industry has the Promotion Council, the Exhibitors Association, the Engineering Society, the Directors Association and the Screen Writers Association.

Japan now has an English-language trade paper, Rengo Film News, founded by Ken Seiyama and Glenn F. Ireton. Ireton was head of advertising for Warners in Canada some years ago.

To Canadians the film Rashomon brought the realization that the Japanese make films of their own and make them well, for it won a prize at Cannes and was distributed by RKO in this country. The booklet provides information about the following films and others: Life of Ohasu, Daily Life of Railway Workers, Tales of Genjie, all international prize-winners, Contemporary Japanese, No Patients Today, Topsy-Turvy Yokohama, Intent and Intention, Sword for Hire, Doomed, Shanghai Rose, A Drunken Angel, Walkers on Tiger's Tale, Forever My Love, Escape at Dawn, A Stray Dog, Mother, The Gallant Lady, Forgotten Children, Sentimental Journalist, Les Miserables and New Dawn for Japan.

Canadians See C'Scope

(Continued from Page 1)

boiled audience. About a dozen sequences, some from forthcoming films such as The Robe and How to Marry a Millionaire, were shown and directional sound was used with them.

The demonstration, in which the 47'x18' screen occupied the entire stage of the 3,300-seat Imperial, was followed by a luncheon in the Royal York Hotel, scene of the convention.

John J. Fitzgibbons, CBE, president of Famous Players, who had introduced Harrison to the Imperial audience, told the luncheon gathering that there wasn't any doubt about the value of CinemaScope and the sincerity of Fox leaders. "Certainly these people, on whom we depend, are risking their resources and are entitled to our support," he stated. "The bricks and mortar in our theatres aren't worth much." The theatre industry of Canada needed new means of attracting patrons to guarantee its future and CinemaScope was the answer.

Another speaker was L. W. Brockington, CMG, QC, president of the J. Arthur Rank Organization of Canada, who praised Harrison as "a young man with something to say who knows how to say it with clarity and brevity." He congratulated 20th-Fox "on this very forward step to raise and maintain the standards of this industry and bring greater joy to thousands."

Chairman at the luncheon was Arthur Silverstone, whose responsibility as one of the two assistants to Al Lichtman, 20th-Fox distribution vice-president, includes the Canadian division. He pointed out that the company was supporting CinemaScope with a $50,000,000 program of 17 features, and that MGM, Columbia and Allied Artists had scheduled films in the new aspect ratio.

Hundreds of exhibitors from many points in Ontario attended the Imperial demonstration and a number of them were luncheon guests.

At the head table were, beside those mentioned, Morris Stein, Eastern Division general manager for Famous Players; Peter Myers, general manager of 20th-Fox in Canada; David Griesdorf, general manager of Odeon Theatres (Canada) Limited; R. W. Bolstad, vice-president of Famous Players; Ben Geldsaler, chief booker and buyer for Famous Players; and Herb Allen, Premier Operating.

The convention, an historical one because of its emphasis on the screen medium of the future, was attended by the company's home office staff, branch managers, salesmen and bookers. Peter Myers led them through discussions of policy and planning.

Among those on hand were Sam Glasier, national ad-pub chief, and Vic Beattie, Gordon Lightstone, Jr., Harry Wiseman, Emily Barrett and James Powis, all of Toronto; Gerry Chernoff, Arthur Quintal and Jim Pearson, Montreal; J. H. Huber and A. Laubenstein, Winnipeg; R. G. March and Gerry Cass, Saint John, NB; R. A. Cringan, and F. Gow, Calgary; and J. E. Patterson, Vancouver.

Features in CinemaScope scheduled by 20th Century-Fox for Fall release are the multi-million dollar spectacle, The Robe, in color by Technicolor, set for October; How to Marry a Millionaire, a musical comedy in Technicolor, set for November; and Twelve Mile Reef, an unusual drama in Technicolor, to be released in December.

These will be followed by such CinemaScope films in color by Technicolor as Prince Valiant, The Queen of Sheba, Desirec, Three Coins in the Fountain, Sir Walter Raleigh, The Racer, Prince of Players, King of the Khyber Rifles, The Wandering Jew, There's No Business Like Show Business, Hell and High Water, The Gladiators, The Egyptian, Jewel of India, The Gun and the Cross, The Cannibals and The Story of Jezebel. Each will be a top-budget production with an outstanding cast and made by the best technicians available.

Meanwhile Twentieth Century-Fox has scheduled a number of outstanding standard-screen productions for future release, among them Gentlemen Prefer Blondes, Inferno (3-D and Technicolor), Dangerous Crossing, Sailor of the King, Mister Scoutmaster, City of Bad Men, A Blueprint for Murder and Vicki.

Leonard Goldstein will make a series for release by the studio in the next year. The first four films will be Gorilla at Large, Three Young Texans, Man in the Attic and Gatling Gun. All four will be in color by Technicolor.

David Wayne's New Film

David Wayne has been added to the cast of Fox' Hell and High Water, starring Richard Widmark and Gene Evans.

16 Mm. CinemaScope Via Bell & Howell

The Bell and Howell Company of Chicago gave the first demonstration recently of its new wide-screen system with stereophonic sound for 16 mm. movies. The system is patterned after the Twentieth Century-Fox Film Corporation's CinemaScope for 35 mm. film.

C. H. Percy, president, said at the showing that his company had selected the technique because of a belief that it was the most practical for industry standardization.

OUR BUSINESS by N.A. Taylor

IT PLEASES motion picture people when critics stop their picture-by-picture existence long enough to take a quick look around at the state of the industry. It helps the folks retain their faith in the movies as entertainment. A fine example of such constructive action and helpful influence was a recent article, *The 'Good Old Days' in Films Are Matched By the Present*, which Alex Barris wrote for *The Globe and Mail*, Toronto.

I will take the liberty of reprinting part of it:

"Shedding a tear over the good old days is a favorite pastime with a good many people and it's probably as harmless a hobby as any other. One trouble with it, though, is that you can easily form the habit of applying too generally the theory that anything in the past was better than anything in the present.

. . .

"With all due respect to the films of the good old days, a rather loosely defined era, incidentally, which may well mean something different to you than to your neighbor, we're not at all convinced that 'they don't make movies like that any more.'

"It happens that we see just about every new picture that opens in Toronto and although we are certainly aware that all of them aren't the super-colossal epics their makers claim, we have seen considerable evidence that 'they' still do make some very good pictures—and by 'they' we mean Hollywood, as well as Britain and the rest of Europe.

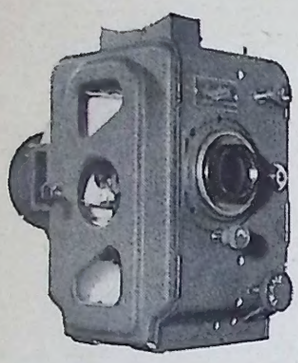
"You have only to take a look around at the Toronto movie houses right now and you can find ample justification for our belief that movies are at least as good as ever.

"Maybe this is supposed to be the summer slump, when theatres don't expect too many people to go to the movies and, consequently, throw in the less important pictures, just to get them out of the way. But there happen to be quite a few around that are well worth catching."

Barris then mentions a number of films and the theatres in which they are to be seen. The former are *The Band Wagon, Lili, The Titfield Thunderbolt, The 5,000 Fingers of Dr. T, Man on a Tightrope, All I Desire, The Charge at Feather River, Moulin Rouge, Pickup On South Street* and *Scared Stiff*.

"Anyway, you see what we're getting at. It's hard to consider a form of entertainment moribund after seeing *The Band Wagon, Lili* or *The Titfield Thunderbolt*," he concludes.

Century



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— News Notes —

L. ROSENBLOOM, PQ PIONEER, DEAD

Quebec industry veteran Louis Rosenbloom, whose theatre interests included houses in Montreal, Lachine and St. Anne de Bellevue, died recently in the first-named city at 62. Interment was at Shaar Hashomayim Cemetery.

An exhibitor for 40 years, the late Mr. Rosenbloom was a member of the Canadian Picture Pioneers and had served as a governor of the Jewish General Hospital, Montreal, the Lachine General Hospital and the YMHA. Many sporting teams drew their support from him and he was a life member of the Montreal Amateur Athletic Association.

Surviving are one brother and four sisters, all of Montreal.

KORDA GETS SELZNICK TROPHY

One of the highlights of the International Film Festival, to be held in Edinburgh from August 23 to September 12, will be the presentation on August 30 of David O. Selznick's first Golden Laurel Award to Sir Alexander Korda, British producer, by Winthrop W. Aldrich, USA ambassador to Britain.

The award goes to the European moviemaker selected by a USA jury as having contributed most to international goodwill and mutual understanding through motion pictures.

Selznick now donates the Silver Laurel Awards to European producers and films. It was instituted at the Venice Film Festival in 1950.

Sir Alexander Korda, recently married to a Canadian, has made some of the outstanding pictures in industry history and the Golden Laurel Award was made through a secret ballot under the direction of the Film Library of the Museum of Modern Art, New York. A major factor in the selection is the producer's work throughout his career.

BIGRAS TO DIRECT FOR FRONTIER

Jean Yves Bigras has been signed by Frontier Films Corporation of Montreal to direct an as yet unnamed feature which rolls on September 2. Bigras, 34 and bilingual, was given a 30-day leave by CBC TV in Montreal to direct the feature, which will be produced by Dick Jarvis, Frontier prexy, and he will get a fee plus a share of the profits.

In motion pictures since he was 20, Bigras directed Aurore l'Enfant Martyre, French-language Quebec-made feature by Alliance Cinematographique Canadienne Inc., which has grossed over $350,000 so far. Other features directed by him are Lumieres de Ma Ville, a musical, and Le Gros Bill, while his 40 short subject credits include the National Film Board prizewinner, The Boy Who Stopped Niagara, which JARO distributed throughout the world. All Bigras' work has been done in Canada.

'LASSIE' TV PRODUCTION HERE

Twenty-six half-hour color subjects starring Lassie, MGM dog star, and 10-year-old Tommy Rettig, will be shot on the Enville and Hamilton ranches, near Calgary, for Robert Maxwell and Associates, Los Angeles, and All-Canada Radio Facilities. Rettig is in Alberta to work in the 20th Century-Fox Marilyn Monroe-Robert Mitchum starrer, River of No Return. Rettig, who stars in Columbia's The 5,000 Fingers of Dr. T, will be supported by Jan Clayton and George Cleveland.

In Alberta in connection with the filming are Rudd Weatherwax, famed trainer of Lassie; Claire Kennedy, writer of the Lassie scripts for MGM; Eddie Cahn, who will direct; and Stanley Cortez, in charge of photography, which will be in Eastman 35 mm. color.

NED BUDDY PASSES SUDDENLY

Edward C. Buddy, known generally as Ned, died of a heart attack recently in his home at Westport, Connecticut. Forty-six years old and general manager of news films for the Columbia Broadcasting System, he had recently returned from Canada.

Last September he had resigned as manager of the special productions division of the Warner-Pathe News, New York, to become general manager of Cinema (Canada) Pictures Limited, Toronto. He remained in that post until this Spring.

Born in Erie, Pennsylvania, he joined the New York Sun as a reporter following his graduation from the University of Virginia. He was European manager for Paramount News from 1935 to 1939 and was attached to the European newsreel pool, being wounded at Naples in 1944.

Surviving are his widow, Mrs. Julie Adams Buddy; three daughters, two sons, a sister and a brother.

PARA CHANGES

(Continued from Page 1)

succeed him. Norm Simpson, booker, was moved into the Winnipeg sales post.

The long-time Paramount policy of promotion within the ranks was followed, said Lightstone, pointing out that the changes will help gear his organization for the Adolph Zukor Golden Anniversary Drive, which will begin on August 30 and conclude December 5 — and during which the exhibitors will be offered one of the greatest film lineups in the history of the company.

The Montreal change marks the semi-retirement of the popular veteran, Tom Dowbiggin, who will act as consultant sales manager. Dowbiggin, close to the hearts of Quebec exhibitors for many years, helped build the Paramount organization in the Montreal territory.

Bob Murphy became Vancouver branch manager as successor to Russ Simpson at the time the latter was promoted to the management of the Toronto branch, following the resignation of Jack Hunter. Murphy joined Paramount Toronto booking department in 1933 and became its head in 1939.

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Personalia

Observanda

Never to Return

Where once the maple stood near the shore of the Humber there is now but a small, bruised cliff. The injured earth limps sadly towards the water. The stream, wide and shallow, lazes through the valley with midsummer mildness, washing gently over some rocks and passing, with seeming deference, around others.

The river, in the fury of spring passion, with its strength and size multiplied by the melting snows of distant hills, had likely ripped out the maple. Spent, it retreated. The abandoned portion of its bed, a grey and ugly rubble of rock and driftwood, lay white and dry in the sun.

It was more than a quarter of a century since I had seen this valley, where my youthful friends and I had spent several summers. I had often thought of it; now I stood here again. The changes disturbed me a little. I hadn't foreseen them. Memory is a kindlier preservative than nature.

There, across the water, was the half-circle of trees, in the heart of which had stood our camp. The clearing was overgrown, as were the trails that led to it from each side. The narrow two-plank bridge, with a single rail of sapling, which spanned the river each year at this time, was not there. Nearby farmers used to re-erect it each May, with rock-filled barrels as supports. Houses now stood on the ridge. The land there had changed character and the farms were broken up. Apparently holidayers came to the valley no more, for all the old ways into it were gone and some small boys honored me with their trust by guiding me to it through a secret trail.

. . .

I looked behind and above me to the other rim of the valley. The windows of the great sanitarium gleamed down past the familiar colonnade of trees, like the smile of an old friend. To my mind came those with whom I had shared this place in other years.

Tod Pitney, who camped close by, died suddenly. Someone placed a wreath, culled from his beloved valley, on the front of his tent. The wind, as it blew aside the free part of the flaps, revealed resting on his cot the guitar he was never without, now forever stilled of his music.

Tom Woods, a cripple, often took the trail past the camp. I could recognize the sound of his uneven tread, sometimes late at night. He came alone from one of the neighboring villages and kept to himself. I learned his name from others, and of the constant pain that was his, but which seemed a little less here.

There was Duke Miller, a farmer's son who became our friend. Bill was important to our fall roasts. When night came we set out to steal corn—according to Bill's directions. Bill stayed behind to arrange the fire. To him the stolen corn tasted doubly sweet because of the joke on his neighbors. But, in the dawn that followed one such expedition, Bill found that his own well-tended field had been plundered. His watchdog, also one of our friends, had been glad to see us. Bill had been feasting on his own corn.

. . .

One night an animal crept into our tent and lay still in the darkness. The flashlight showed it to be a large collie. Frightened, we shouted to make it leave but it made no move. Encouraged by its meekness, one of the boys struck it. It could have routed us but its only answer was to turn its eyes, sad and pleading, on us.

Soon there came repeated whistles and shouts from far off. The dog cocked its ears. As the sounds grew closer its quivering increased but it made no move to go. Soon a farmer who owned the dog arrived and explained that it had been attacked by its fellow-boarder, a bulldog. It had escaped to the valley and, finding us, asked our hospitality.

It was blind. Ashamed at how we had treated it, we begged the farmer to let it stay the night but he refused.

. . .

To the sanitarium folk the valley was, by official order, out of bounds, for the authorities preferred them within its jurisdiction. But the patients, wearying of their small world, found our camp a change. We served them tea and listened to their stories.

Most of the nurses were students finishing their schooling. Theirs was a restricted life. From seven in the morning to seven in the evening they were on duty and were permitted off the grounds but one night each week. Until the authorities banned them from the valley, it was their pleasure to stroll through it. They liked to share the valley with the young and older people from the villages who enjoyed spending the few hours between dinner and dark there.

Socially starved, some nurses risked reprimands to be with us. Occasionally they came face to face with truant patients while walking. But here, beyond the pale of institutional authority, they passed each other with mutual understanding and unseeing eye.

Our favorite rendezvous was the maple. In the darkness we sat exchanging hopes and wondering about the future. High up, from the land above the valley, there often came the strains of a violin, as though the musician had been placed there to fit the mood and the scene.

. . .

These people—they belonged to yesterday. Move on they must. But this valley—why couldn't it have stayed the same? And the maple—I found it so hard to spare. The old tree had been a gracious host in whose green beard the birds rested and beneath whose welcoming arms we sang and loved and dreamed. Now it was gone from here forever to the unknown place at which its treacherous friend, the river, had abandoned it.

. . .

The half-hidden dusk became bolder. The long grass no longer glistened. The sun was like a golden shawl on the tree-tops. I found myself standing in a half world of light and shade.

The sweet singers of nature ended their serenade as though silently greeting the coming night. A lone bird sang its farewell to the day as it winged upriver. In the distance the bark of a dog. Then, from somewhere near, a bullfrog exploded the silence.

The green of the valley was almost black, the white rocks a deep grey. Lights were beginning to dot the hilltops. The twilight blended with the shadows. Night.

I felt somehow that all was not right; that I should not have come back. Sadly I brushed through the trail that led out of the valley, never to return.

THE END

IN TOWN AND IN TOW by Doug Rosen, IFD chief, was AB-P's Tony Morris, on a world jaunt and due back in the UK soon. Nice lad who makes you wish he had more time here . . . *Republic's* Walter Manley and his Shirley back after a holiday in Mexico, where he was sales chief at one time . . . *We're mighty* happy about the election of Roly Michener, QC, in St. Paul's. That fine citizen, a one-time Ontario cabinet minister, is one of the founders of the Canadian Film Awards . . . *Clyde Gilmour* re *The Moon Is Blue*: "I can't imagine how the picture could possibly endanger the morals of anyone older than, say, 12." Is that a knock or a boost? . . . *Seeing* a CinemaScope camel filling half the Imperial stage in a scene from *The Robe,* CKEY's Don Insley cracked: "King-size, eh?" . . . *Chivalry* dead? How about the growing practice of painting dames' names on the hoods of trucks?

YOU OUGHT TO see Annuaire du Cinema 1953, the French industry's year book. A wonderful job with 1,376 pages. We're working on our own Year Book right now . . . *L. W. Brockington* got a laugh at the Fox luncheon by referring to CinemaScope as "SkouraScope" . . . *Jules Levey* is trying to line up Italy's Gina Lollipop for *Jewels of the Madonna* . . . *Lou Appleby's* hotel is no longer called the New Statler but is now the Variety. Could there be a deal between the Statler people and the Casino boss that brought this about? The Applebys' annual at-home at Jackson's Point drew guests from in and out of the area, among those sipping and supping being the Fred Malones, the O. J. Silverthornes, the Arthur Gottliebs, Mayor Allan Lamport of Toronto, Edward Murphy, QC, the Murray Littles, the Willie Golds and the Dave Bossins.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 18, No. 31 REVIEWS FROM THE FILM DAILY, NEW YORK $3.00 Per Annum

FILMS IN Production

Ottawa

Producer: **Crawley Films Limited**

TWO LITTLE RACCOONS

Subject: The mischief two little raccoons get into when instead of sleeping they wander off by themselves.
Sponsor and distributor: Encyclopedia Britannica Inc., Wilmette, Ill.
Gauge: 16 mm. color
Running time: 7 minutes.
Language: English
Production, direction, editing, script and music ..... Wm. McCauley
Camera ..... Stanley Brede
Sound ..... Tony Betts

Producer: **National Film Board**

EYE WITNESS NO. 55
(Theatrical)

Subject: (1) Birth of a book: How publishing houses work; (2) Canadians working with UN agencies in Iraq; (3) Indian paddlers shoot the Rapids: Desert River in North Quebec
Distributor: Columbia
Location: (1) Toronto; (3) Desert River
Gauge: 35 mm.
Running time: 10 minutes
Language: English and French
Producer ..... David Bairstow
Director ..... (1) Wally Hewitson
(2) Contract Work
(3) Stephen Greenlees
Camera ..... (1) Wally Sutton
(3) Stephen Greenlees
Editor ..... Peter Jones
Music ..... Stock

COLUMBIA COAST MISSION
(Working Title)
(Theatrical)

Subject: Mission ships of the Church of England ply Canada's West Coast, bringing to Indians and whites in the small scattered settlements medical assistance and spiritual guidance.
Distributor: Columbia
Location: Alert Bay, BC, and vicinity
Gauge: 35 mm.
Running time: 11 minutes
Language: English and French
Producer ..... Nick Balla
Director ..... Robert Anderson
Script ..... D. Ross and R. Anderson
Camera ..... Denis Gillson
Editor ..... Fergus McDonell

EACH MAN'S SON
(Working Title)

Subject: Dramatized excerpt from Hugh McLennan's novel of the same name.
Cast: Tom McBride, Jack Zolon
Distributor: NFB non-theatrical circuits
Gauge: 35 mm.
Running time: 20 minutes
Language: English
Producer, director ..... Roger Blais
Script ..... Norman Klenman
Camera ..... Denis Gillson
Camera operator ..... Lorne Batchelor
Editor ..... Douglas Roberts

STRATFORD FESTIVAL
(Working Title)

Subject: Stratford Shakespearian Festival.
Cast: Alec Guinness, Tyrone Guthrie, Irene Worth and many others
Location: Stratford, Ontario, and Toronto
Gauge: 35 mm. color
Running time: Approx. 20 minutes
Language: English
Producer ..... Guy Glover
Director ..... Morten Parker
Script ..... Gudrun Parker
Camera ..... Don Wilder
Music ..... Louis Applebaum

SECOND CHANCE

with Robert Mitchum, Linda Darnell, Jack Palance.

RKO (3-D Technicolor) 82 Mins.

RESOURCEFUL USE OF 3-D MAKES THIS NUMBER A HIGH POTENTIAL THRILL ENTERTAINMENT. BUILDS TO VIVID PEAK OF EXCITEMENT IN MEXICO LOCALE.

With three-dimensional filming securing breathtaking scenic effects as it recorded the suspenseful story that underlies this initial production in the new technique by RKO, Second Chance has evidence behind it of resourceful planning which is here rewarded in a resulting thrill entertainment.

Where three-dimensional treatment really hits out at the viewer are the scenes in which a cable car and its passengers is stalled between the peaks of the Sierra Madre del Sur range and the vast panorama and inherent danger of the cables snapping are on view.

Moving at ease among the Mexican scenery Robert Mitchum plays a prizefighter absenting himself from the States where he killed a man in the ring.

Linda Darnell decorates the proceedings as a former racketeer's girl hiding out from gangland revenge and a federal crime investigating committee. Jack Palance is properly evil and menacing as a killer out to quiet Linda before she can spill. Linda and Mitchum meet and Palance takes up the trail with heightened anger when he finds the pair in love and Miss Darnell trying to get in touch with the proper authorities.

The events that background these basic factors include a trip on the cable car to a small mountain town where a fiesta is under way. Palance is lurking there, too. After a night in the mountains Mitchum learns the cause of Linda's strange behavior and on the return trip on the cable car the menace of Palance is revealed.

From that point on the yarn hits widely exciting moments with Mitchum successfully rescuing the passengers and taking care of Palance to the bargain. And, of course, Linda is there waiting, too.

CAST: Robert Mitchum, Linda Darnell, Jack Palance, Sandro Giglio, Rodolfo Hoyos, Jr., Reginald Sheffield, Margaret Brewster.

CREDITS: Executive Producer, Edmund Grainger; Producer, Sam Weisenthal; Director, Rudy Maté; Screenplay, Oscar Millard, Sydney Boehm; Story, D. M. Marshman, Jr.; Photography, William Snyder.

DIRECTION: Expert.

PHOTOGRAPHY: First Rate

THE CHARGE AT FEATHER RIVER

with Guy Madison, Frank Lovejoy, Helen Westcott, Vera Miles.

(Natural Vision, WarnerColor)

Warners 96 Mins.

LENGTHY BUT EFFECTIVE 3-D WESTERN ADVENTURE. HAS SOME STARTLING APPLICATION OF THE NEW MEDIUM. PREDICTABLE HEAVY AUDIENCE RECEPTION SEEN IN THE CARDS.

Somewhat lengthily but nonetheless effectively related, an interesting post-Civil War Western yarn is given the three dimension outdoor treatment here for predictable heavy audience reception.

Guy Madison, former cavalryman now a Colorado rancher, is sought out by the military and asked to lead a mission against the Cheyenne, the purpose of which is the rescue of two white girls captured five years previously. Madison turns the request down but later accepts the job when he learns the femmes are the sisters of a former drummer boy.

He is assigned Sergeant Frank Lovejoy and 14 yardbirds. They pose as buffalo hunters and are equipped with new, repeating rifles. In short order they locate Helen Westcott and Vera Miles, spirit them out of an Indian camp. Vera has taken to her captivity to such an extent that she is about to wed Chief Thunder Hawk. Helen has had a bad time.

Beating off attacks the party makes its way back to the point of origin—Fort Bellows—finds it devastated. They set out for Fort Darby. Constantly beset by the vengeance-seeking Cheyenne, and with closer turmoil stirred up by Vera, the party manages to thwart the sallies and reach Feather River where they make a stand.

The action resolves in a hand to hand knife fight between Madison and Thunder Hawk. Latter gets skewered. Vera previously signalled the Indians, killed her brother and fell to her death from a cliff. Madison tells Miss Westcott to forget her five years captivity and find a new life with him. The Cavalry arrives to further pacify the situation.

Direction by Gordon Douglas is smooth and competent.

CAST: Guy Madison, Frank Lovejoy, Helen Westcott, Vera Miles, Dick Wesson, Onslow Stevens, Steve Brodie.

CREDITS: Producer, David Weisbart; Director, Gordon Douglas; Written by James R. Webb; Photography, Peverell Marley.

DIRECTION: Effective.

PHOTOGRAPHY: Very Good.

Short Throws

DAVART Productions' short about Marlene Stewart, called Straight Shooter, is so much in demand that the sponsor and distributor, McCormick's Limited, must have notice well in advance of requirement dates from those who would exhibit it. Miss Stewart, a young Canadian, is the sensation of women's golf.

WORKSHOP on television for 30 representatives of national organizations will be conducted in Toronto under the auspices of the Canadian Association for Adult Education and the Ryerson Institute. For five days beginning August 30 the CBC studio will be visited, forums held, programs viewed and an intelligent concern expressed about the future of TV.

MANAGER of new equipment department of S. W. Caldwell Ltd. is Gerrard (Gerry) Quinney. Caldwell, producer of TV commercials, will sell audio-visual items.

CINEPANORAMIC is the name of a wide-screen process being offered by D.I.C., a French company, which says it uses "Anamorphot" lenses and "Panlight" screens.

Wells Joins Adfilms

Gordon Wells, formerly with Odeon's booking department, has been named service manager of Adfilms Limited by Fred T. Stinson, general manager. Jules Martineau was recently added to the Quebec sales force.

New DeSeve Interest

J. A. DeSeve is president of the newly-organized Paris Canada Films (Quebec) Inc., which took over the distribution of films formerly handled by Paris Canada Films Limited, Montreal. Maurice D. Godbout is vice-president and Georges Arpin secretary.

CBC TV Features In Toronto, Ottawa

Among the features telecast twice a night recently by CBC-TV in Toronto were The Legion of Missing Men, Dangerous Money in the Charlie Chan series, Mr. Wong in Chinatown, Blue Beard and Campus Rhythm. Telecast in both Toronto and Ottawa were Fighting Mad in the Joe Palooka series, Case of the Guardian Angel and Junior Prom.

22 DRIVE-INS

(Continued from Page 1)

Drive-ins opened were:

Alberta

Taber—Miller Theatres Limited's 300-car Sky-Vue; Bonnyville—W. Paquette's 250-car Willie's; Fort MacLeod—Boyle Theatres' 200-car Fort; Grande Prairie — Northern Theatres' 300-car Grande Prairie; High River—Earl T. Lewis' 198-car Earl's and Canada Theatres' 300-car Highwood; St. Paul—Canada Theatres' 300-car St. Paul; and Wetaskiwin — M. Pyrcz Theatres' 286-car Wetaskiwin.

Saskatchewan

Melville—Jack Zaitzow's 350-car Western and Star Dust Theatre Company's Star Dust; Tisdale—The 250-car Falkon built by F. W. Falkner; Kindersley—J. & M. Dobni and E. Bellward's 225-car Kindersley; and Assiniboia—The 200-car Rustic, owner unidentified as yet.

Ontario

Aylmer—C. E. Wray & C. Durling's Airview; St. Clair Beach—P. Kusik, C. Langlois & J. Nemec's 500-car St. Clair; Kenora—W. MacIntosh's 350-car Kenora; and Copper Cliff—Moonlite Theatres Limited's 350-car Copper Cliff, built by Jerry Campbell and which will be operated by Twinex Theatres.

British Columbia

Aldergrove—Otto Reder's 400-car North Star; Dawson Creek—Dawson Creek Theatres' 300-car drive-in; and Enderby — Enderby Drive-in Theatre's 350-car Enderby.

Manitoba

Neepawa—L. Asper's 520-car Airline.

New Brunswick

Bathurst—B. T. Girouard & Sonny Pines' 250-car Bathurst Drive-in, which also has 300 seats for walk-in patrons.

Standard-type theatres opened were:

Barry's Bay, Ont.—A. Winch's 368-seat Bay.

Black Diamond, Alta.—W. F. Schulz' 250-seat Vogue.

Fortune, Nfld.—C. W. Carter's new house. No details are available.

Theatres well under way include Fowler Bros.' 200-car Glenwood Drive-in in Edson, Alta.; N. Kowalchuck's 250-car, $65,000 drive-in in Vermilion, Alta.; Vogue Theatres' 350-car, $40,000 drive-in in Dawson Creek, BC; the Claresholme Drive-in in Claresholme, Alta., on which there are no details; F. G. Spencer Company's drive-in at Greenwich, NS; J. L. Young's 700-car, $70,000 drive-in in New Westminster, BC; Phil Bodnoff's 350-car, $75,000 drive-in in Weyburn, Sask.; D. J. Burke's $50,000 auditorium theatre in Swift Current, Sask.; and the 526-seat, $50,000 standard-type house in Holden, Alta., being built by unidentified interests.

Planned are a 1,000-seat roofed-in theatre in Regina, Sask. by the Broadway Theatre Company and a $100,000 theatre in Victoria, BC by unknown interests.

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DINNER AT 7:30 SHARP

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RALPH DALE • Prizes Chairman
TOM DALEY • Tournament Director

MARTIN WINNER

(Continued from Page 1)

prizes and the showmanship trophy and miniature. Second place went to Marcel Desjardins of the Rex, St. Jerome, Quebec, who scored 1,180 runs and earned $100, while Elliott Brown of the Odeon, Victoria, BC, with 1,132 runs, picked up $50.

The Confection King was Barry Carnon of the Odeon Fairlawn, Toronto, with 1,740 runs for $100 in cash, while the first runner-up, Norm Ray of the Plaza, Victoria, got 1,410 runs and $50, and the second runner-up, Les Young of the Odeon, New Westminster, BC, scored 1,285 runs and got $25.

League Leaders, whose scores were according to combined showmanship, confection sales and attendance increases, got $125 and their share of team prizes, while the runners-up got $50. The top scorers were Victor Nowe, Odeon Toronto; George Shepherd, Odeon, Peterborough; Frank Marshall, Lux, Vancouver; Brent Kelly, Olympia, Vancouver; and Miss Freda Blake, Sapperton, New Westminster.

Runners-up were Tom Pacey, Odeon Winnipeg; Rene Gagne, Midway, Montreal; Norm Reay, Plaza, Victoria; Jim Gamlin, Palace, St. Catharines; and Rube Elliot, Mission City.

Umpire-in-Chief for the David Griesdorf Big League Pennant Race was Wannie Tyers, assistant to Larry Graburn, Odeon publicity and exploitation chief.

The luncheon at which the Odeon organization and its guests will honor the winners is tentatively set for Thursday, October 1 at the Royal York Hotel, Toronto.

Two Reissues From MGM

MGM has reissued Trader Horn and Sequoia as a double bill.

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